Oak Street
UNCLASSIFIE

THE MIDSUMMER MU[illegible] OF BOHEMI[illegible]

THE THEATRE

THE MIDSUMMER MUSIC OF BOHEMIA

A CONCERT

GIVEN BY THE

BOHEMIAN CLUB

in the Tivoli Theatre, San Francisco, on the afternoon of September the first, nineteen hundred and four

RENDERED BY AN ORCHESTRA OF SIXTY INSTRUMENTS AND A CHORUS OF FORTY VOICES, UNDER THE DIRECTION OF THE COMPOSERS

PROGRAMME

I MONTEZUMA, 1903

Directed by the composer, H. J. Stewart

II The HAMADRYADS, A Masque of Apollo, 1904

Directed by the composer, W. J. McCoy

III The MAN in the FOREST, a Legend of the Tribe, 1902

Directed by the composer, Joseph D. Redding

An explanation of the Text of each Play by

Richard Hotaling

I

MONTEZUMA

H. J. Stewart

a Prelude: "Darkness and Dawn"

b March of Montezuma

c Intermezzo

d Valse Lente

e Finale:

1 March of the Sacrificial Priests

2 Apotheosis of the Victim

3 The Sacrifice

II

THE HAMADRYADS

A Masque of Apollo

WILLIAM J. McCOY

a Prelude

b Dance of the Young Hamadryads

c Supplication

Solo (with Chorus), - - HENRY A. MELVIN

d The Naiad's Idyl

e Finale (Scene and Chorus), The Coming of Apollo

III

THE MAN IN THE FOREST

A Legend of the Tribe

JOSEPH D. REDDING

a Overture

b Reverie

c Scene: 1 Storm

2 The Legend

(with recitation)

d Finale (with Chorus), "The Message of Bohemia"

Synopsis of the Dramas

THE MAN IN THE FOREST

A Legend of the Tribe

1902

The Text by CHARLES K. FIELD, with Music by JOSEPH D. REDDING

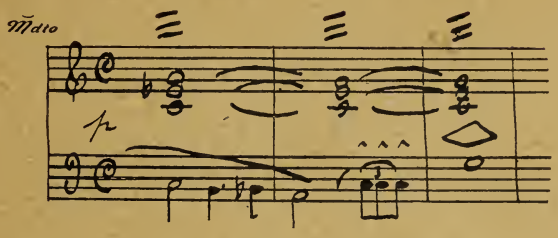
Argument

The Drama expresses in allegory Bohemia's protection of the redwoods.

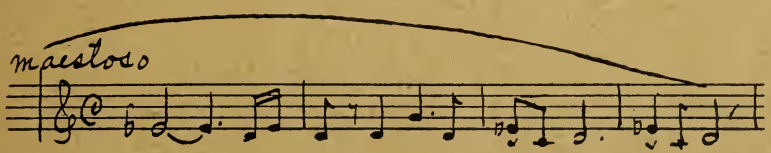
The Action begins with a storm on the stage and in the orchestra. The storm music subsides into the quiet melody of the Bohemian, "The Theme of Promise." The Chief of the tribe, alone in the silent camp, lamenting the threatened annihilation of his people, hears the Owl hooting in the forest. He invokes the mysterious bird, and with a rush of wings the Owl enters. He prophesies that a Deliverer shall come into the forest. During this prophecy the "Bohemian Melody" and the "Theme of Care" are suggested in the orchestra. The Chief now summons the tribe, to whom the prophecy is to be repeated. The Indians enter to the pulsing rhythm of their lament, the "Theme of Care." Suddenly a Runner enters, telling of a captive white man. Discussion follows in the council ring and the tribe's Historian tells them the Legend of "The Man in the Forest." The Medicine-man urges the tribe to proceed with the Snake Dance, the mystic dance of prayer, that the gods may decide for the people. The priests and braves retire to their tepees to offer the preliminary prayer and to put on the sacred paint. The tribe's Musician plays a weird melody upon his pipe and to this accompaniment the Indians burst into their snake dance, and finally, in their frenzy, dash into the depths of the woods. At this juncture, the scouting party returns with its captive, the Bohemian. In his footsteps follows the spectre, Care, menacing the camp. The "Lament" throbs through the orchestra, changing to the "Bohemian Melody" as the white man's calm gaze repels the evil spirit. The Bohemian now speaks to the Indians, giving them Bohemia's message. In token, he summons from the forest the Allegory of Plenty, and amid a burst of light and music, Care dies among the joyful people while the Owl spreads his benign wings above the Men in the Forest.

THE MUSIC

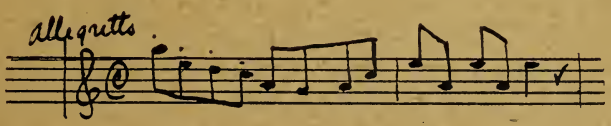
The OVERTURE begins with the mystic call of the Owl, heard through the varied sounds of the forest.



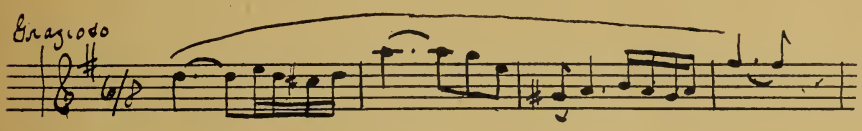
This is followed by the rhythmic tread of the approaching Indians, chanting their lament (The Theme of Care), taken up by all the violins on the G string, the rhythm being sustained on the double basses, tuba and fagotti.



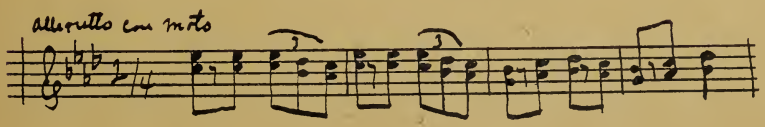
This leads into the motif of the "Snake Dance," first heard on the oboe and developed, accelerando, throughout the entire orchestra.



The dance reaches a climax, prestissimo, and is brought to a sudden stop by a cry from the forest, once more, from the mystic bird. Here the movement in the strings and brass illustrates the persistent voice of the Owl warning the savages that the fulfillment of their legend is at hand.

Now emerges the melody of the Bohemian (The Theme of Promise), full of the song of birds and the sound of woodland brooks, embodying the prophetic spirit of Dawn.

The melody is wafted away, lifting higher and higher as a lark carries his trill into the heavens.

The sound of horns bursts upon the ear. It is the herald of relief, the approach of the Chorus of Plenty (The Theme of Fulfillment).



Their joyous shouts echo through the forest, while underneath, the oboe and clarinets sustain, con moto, the motif of the "Snake Dance" until the full orchestra breaks into the "Gloria" (The Death of Care), and the overture is brought to a close with "The Theme of Care" transfigured into triumphal phrase, working in counterpoint against the "Gloria" and the "Snake Dance." Care is Slain!

MONTEZUMA

1903

The Text by LOUIS A. ROBERTSON with Music by H. J. STEWART

Argument

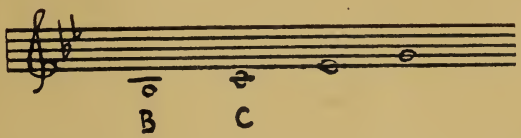
This dramatic episode has been built upon the history of the conquest of Montezuma by Cortez, and upon the accepted accounts of the sacrificial rites which prevailed at that period in the land of the Aztecs. With these has been interwoven the tradition that foretold the coming of a conqueror from beyond the Eastern seas.

The entire play is pregnant with this portent. Priests chant it, and Astrologers tell it. Montezuma, finally convinced of its truth, calls to his Captains and Chiefs for a suitable sacrifice to appease the wrath and propitiate the favor of the God of War, the mighty Mexitli. Two Chiefs offer, but are refused. Then a Youth, glowing with patriotic ardor, steps forward and offers not only his own life, but shows that his sacrifice will break with grief the heart of a young girl, to whom he has been wedded but a month, and "whose faith-filled eyes behold in him a god." He is accepted; stretched upon the jasper stone; his heart cut out and given to the god, and the New Light kindled upon his bleeding breast. Just as the sacrifice has been completed, the unfamiliar thunder of Cortez' cannon is heard, followed by his appearance on the scene.

Arbitrary reasons have made it necessary to condense within the narrow compass of one day, events that were months in the happening.

THE MUSIC

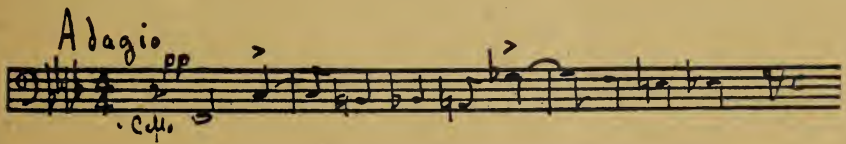
The music for the drama of Montezuma has been composed with the intention of giving simple and natural expression to the scenes depicted upon the stage, and the action necessary thereto. The basic musical idea which prevails throughout the score is a sequence of four notes:



It will be observed that the first and second notes form the initials of the Bohemian Club.

Upon this simple scheme of notes most of the leading melodies are constructed, as will be seen by the examples quoted below, particularly the "Sunrise" theme, the Hymn to the Sun, the Benediction, the Valse Lente, and the Aria sung by the youth who has been selected for sacrifice.

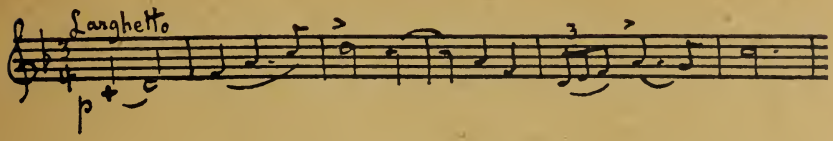
The score commences with a short orchestral prelude, "Darkness," in the key of F minor. A long-sustained tonic pedal gives support to the following theme, announced by the 'cellos, and taken up in turn by the other members of the string orchestra:



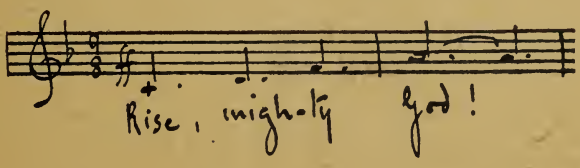
This leads to the first chorus, chanted by the priests within the temple:

"While yet within the cold grey dawn thou hidest,
Great Lord of Light, to thee our hymn we raise."

At the close of this chorus the approach of dawn is suggested by a sustained tremolo on the violins, in the upper register, followed by the "Sunrise" theme, assigned in the first place to the clarinet:

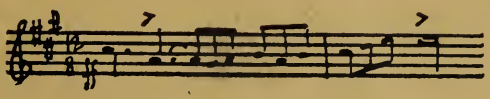


As the light gradually increases the music grows in intensity until full sunlight is reached. At this point the theme is heard on the brass instruments, accompanied by the whole strength of the orchestra. This leads to the "Hymn to the Sun,"

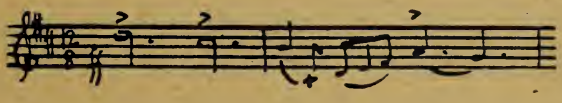


which forms the climax of the scene.

After trumpet calls by the heralds, and the proclamation of the crier, a grand processional march announces the approach of Montezuma and his court:

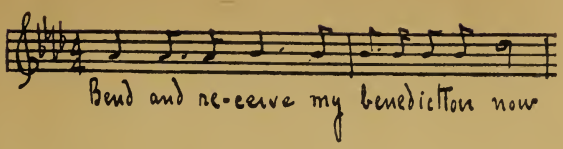


At the entrance of Montezuma a second theme is heard:



LIBRARY

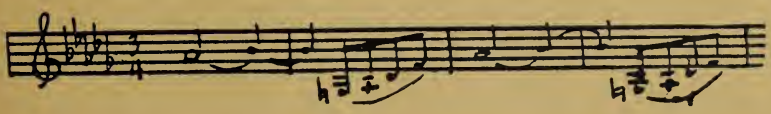
The next musical number is a solo by the High Priest:



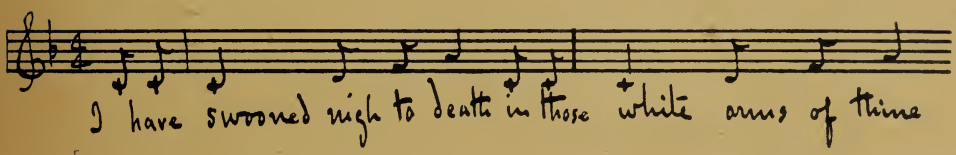
Each verse is followed by a short chorus of priests and people. To this succeeds an orchestral intermezzo, expressive of the delights of love, which the youth chosen for sacrifice is renouncing for the sake of his king and country.

Its principal theme is as follows:

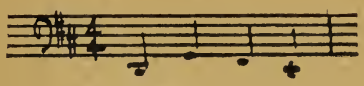
At the close of this movement occurs a valse lente:



During which a number of youths enter, and decorate the temple for the approaching sacrifice. This leads to a Recitative and Aria by the sacrificial victim:



The finale is an elaborate movement, in which the composer has endeavored to heighten the dramatic action by appropriate music. The chorus immediately following the sacrifice is built upon a "ground basso" or "basso ostinato":



This is found, in one form or another, in every measure of the score.

At the close of the scene, on the appearance of Cortez, accompanied by a priest of the Church, the religious character of the music signifies the triumph of Christianity over Paganism.

THE HAMADRYADS

A Masque of Apollo

1904

The Text by WILL IRWIN, with Music by W. J. McCOY

Argument

The scene is laid in this grove, and the time is midsummer night of that year when the Greater Bear stood by the constellation Bootes; or, as mortals measure time, about the season when a people of white countenance and tawny hair first came over the great mountains.

In that time the grove stood unsullied and unshorn. Not yet had mortals begun the war in which so many a mighty trunk, that had conquered the winds a cycle long, fell to ruin and gave back its soul, its gentle Hamadryad, to the Essence of Things. Since then, through patronage of Lord Apollo and mercy of the New Power, mortals of kinder sort have stayed the slaughter and restored these vales to their unseen ministers.

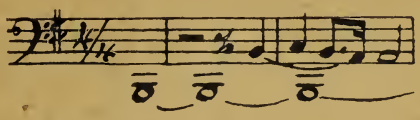
Here tell we how it came that Cronos set men spirits to this grove; how Lord Apollo loved these glades, and how he was driven therefrom, leaving the gentle woodfolk in imprisonment and hard distress; how Meledon, spirit of Care, vilest of the old divinities, being refused dwelling in Limbo, cheerless home of the conquered gods, and in Hell, came to plague the fairest vale of earth; how the New Power, being supplicated, sent deliverance; and how Apollo the far-darter slew Care, bringing joy to the woodfolk and beauty to the sons of men.

And to him who, filled with the later lore of righteousness, knows not the ancient lore of beauty, here tell we of Hamadryads. Spirits they were of brightness and joy, dwelling in the trees. Of like substance to the immortals, yet were they mortal, for each was born and died with the tree its habitation. All the gods they reverenced, but especially Apollo, who held tutelage of groves, and the wild wood-god, Pan. In Hellas and Ausonian land they were woman-spirits, but in these groves men; and of these shall our tale relate.

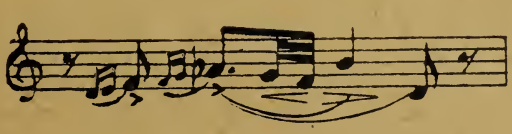
THE MUSIC

In writing the music for "The Hamadryads" the composer has endeavored to parallel in his medium of expression the various ideas and emotions as they succeed one another in the text and action.

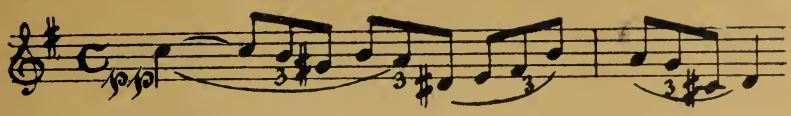
The prelude merges directly into the Theme of Suffering suggestive of the anguish of the hamadryads fated to endure the tortures of Meledon, the God of Care:



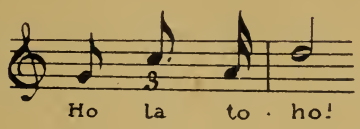
This theme is built upon a long-sustained pedal B and is first announced by the celli and extensively developed in imitation by the other strings and the reed choir. It is heard supporting the lines indicative of Meledon's molestation and maledictions until he disappears at the thrice repeated call of the Owl, which announces to the hamadryads the arrival of their hour of respite—their "blessed night of liberty." As the scene progresses and the action becomes more intense the pedal foundation of the orchestral illustration rises chromatically at each succeeding repetition of its entrance to its culmination, which occurs at the disappearance of Meledon. During the progress of this action Meledon's lines are invariably introduced by the Meledon Theme from the entire reed choir:

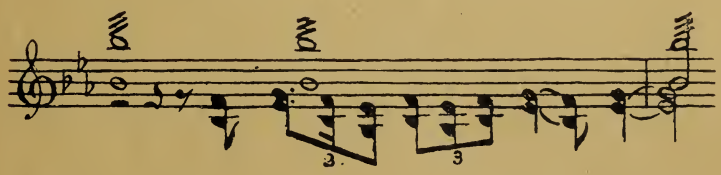


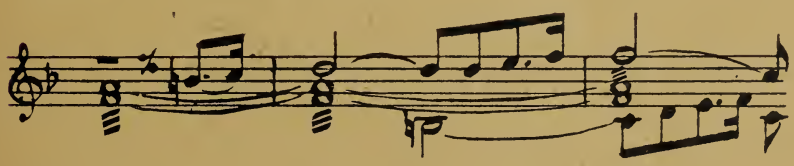
Alternating with the above and during those portions of the dialogue assigned to the hamadryads is heard from the violins the Music of Hope:



This is always introduced by the Hamadryad Theme announced by the horn:

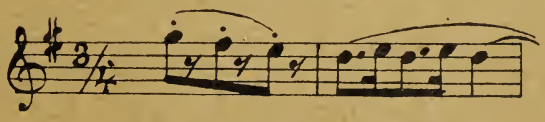


The appearance and call of the Owl is indicated by the Owl Theme, expressed by the horns, accompanied by a tremulous B flat in the violins:

After the disappearance of Meledon and when the forest has relapsed into a profound silence, the Illumination Music begins:

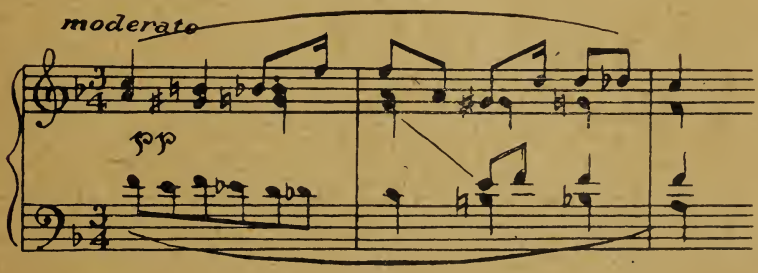


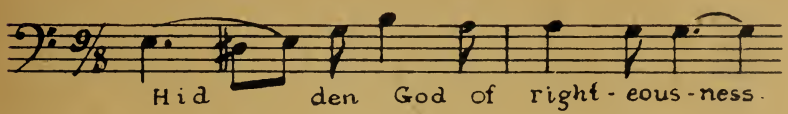
This is assigned to the clarinet, accompanied by a mingled tremolo of strings re-enforced by the reeds, which, combined with the recurring Music of Hope, accompanies the gradual illumination of the first great tree until its hamadryad, released from his confinement, appears and calls to his fellows. The call is on the Hamadryad Theme with the words, "Hola-to-ho." This is repeated cumulatively as the hamadryads assemble, until it includes the full power of the orchestra. The whole forest by this time being lighted up, all sing the Chorus of the Hamadryads. This introduces again, in a solo assigned to one of the hamadryads, the Illumination Music.

The colloquy of the hamadryads, which follows this first scene, is interrupted by the introduction of a dance which is written and scored in a semi style ancien. The first part is suggestive of lightness and pleasantry:

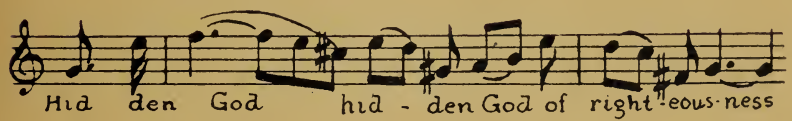


This is followed by a trio growing gradually in excitation until in the coda the tempo is considerably increased with the introduction of bizarre effects in the orchestra.

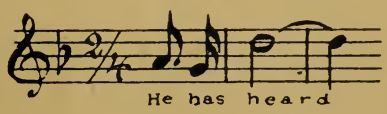
At the appearance of the Naiad from the waterfall and incidental to the delivery of her message to the hamadryads the orchestra plays the Music of theNaiad:

In obedience to the behest of the Higher Power, the Second Hamadryad, in a solo, accompanied by the choral pleadings of all his fellow spirits, sings The Supplication:



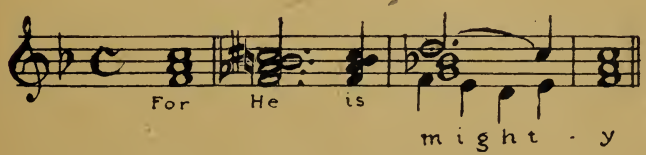
In the chorus at this point the Music of Hope, typical of the hamadryads, is again heard:

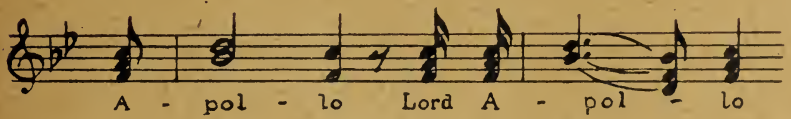


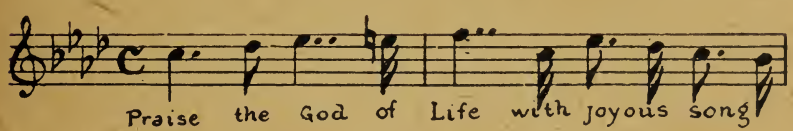
This is immediately followed by the appearance of the First Angel, who sings the Song of Deliverance:



Accompanying this is the Chorus of the Angelic Hosts:



The defiance of Meledon directed at the Second Angel is followed by the appearance of Apollo, announced by the Apollo Theme:

Following the slaying of Meledon, Apollo and his train are brought down the hillside by the Grand Processional March:



Finally the hosts of Apollo join the hamadryads on the stage, and the entire chorus and orchestra continue the March Music to the end.

The Tivoli Opera House on this occasion has been kindly tendered to the Club.

W. H. Leahy, *Manager*

The Chorus of forty voices has been selected from members of the Club, assisted by members of the Loring Club and the chorus of the Tivoli Opera House.

Paul Steindorf, *Musical Director*

The Orchestra is constituted as follows: ten 1st violins, eight 2nd violins, six violas, four cellos, four double basses, two flutes and piccolo, two oboes, two clarinets, two bassoons, cors anglais, three trumpets, four horns, three trombones, tuba, tympani, drums, Indian gourds, cymbals, etc.

J. E. Josephs, *Concert Master*

SUNDAY MORNING CONCERT OF THE FORTY-FOURTH ANNUAL MIDSUMMER JINKS OF THE BOHEMIAN CLUB

TO BE HELD ON JULY THIRTY-FIRST
NINETEEN TWENTY-ONE

PROGRAM OF SUNDAY CONCERT

Part I

1. Egypt . . . . . *William J. McCoy*
   (a) Prelude Act IV
   (b) Banquet Song Act III

   Antony . . . . Charles F. Bulotti

   Libretto by Charles K. Field

   Conducted by the Composer

2. Land of Happiness (Grove Play 1917)
   Joseph D. Redding
   (a) Aria of Viceroy
   (b) Chorale and Ballet of the Lillies

   Viceroy . . . . . Henry L. Perry

   Conducted by the Composer

3. Apollo (Grove Play 1915) . *Edward F. Schneider*
   Duet "O Love Divine"

   Charles F. Bulotti and Austin Sperry

   Conducted by the Composer

4. Ilya of Murom (Grove Play 1920)
   Ulderico Marcelli
   (a) Russian Dance
   (b) Finale

   Conducted by the Composer

   Assisted by Wallace A. Sabin *at the organ*
   and the Bohemian Choir

PART II

John of Nepomuk (Grove Play 1921)

HUMPHREY J. STEWART

(a) Prelude and Solo (SIGISMUND)

Soloist, HARRY ROBERTSON

(b) March and Chorus, "Hail, hail Bohemia"

(c) Bohemian Dance (Mazurka)

(d) Finale (Storm) and Transfiguration of JOHN

ORCHESTRA, ORGAN AND CHORUS

Conducted by the Composer

COMMITTEE

WILLARD T. BARTON, Chairman

JOSEPH D. REDDING

J. C. WILSON

J. WILSON SHIELS

R. M. HOTALING

WM. GREER HARRISON

JOHN McNAUGHT

CHARLES S. AIKEN

CHARLES K. FIELD

UNIVERSITY OF ILLINOIS-URBANA
3 0112 108147130